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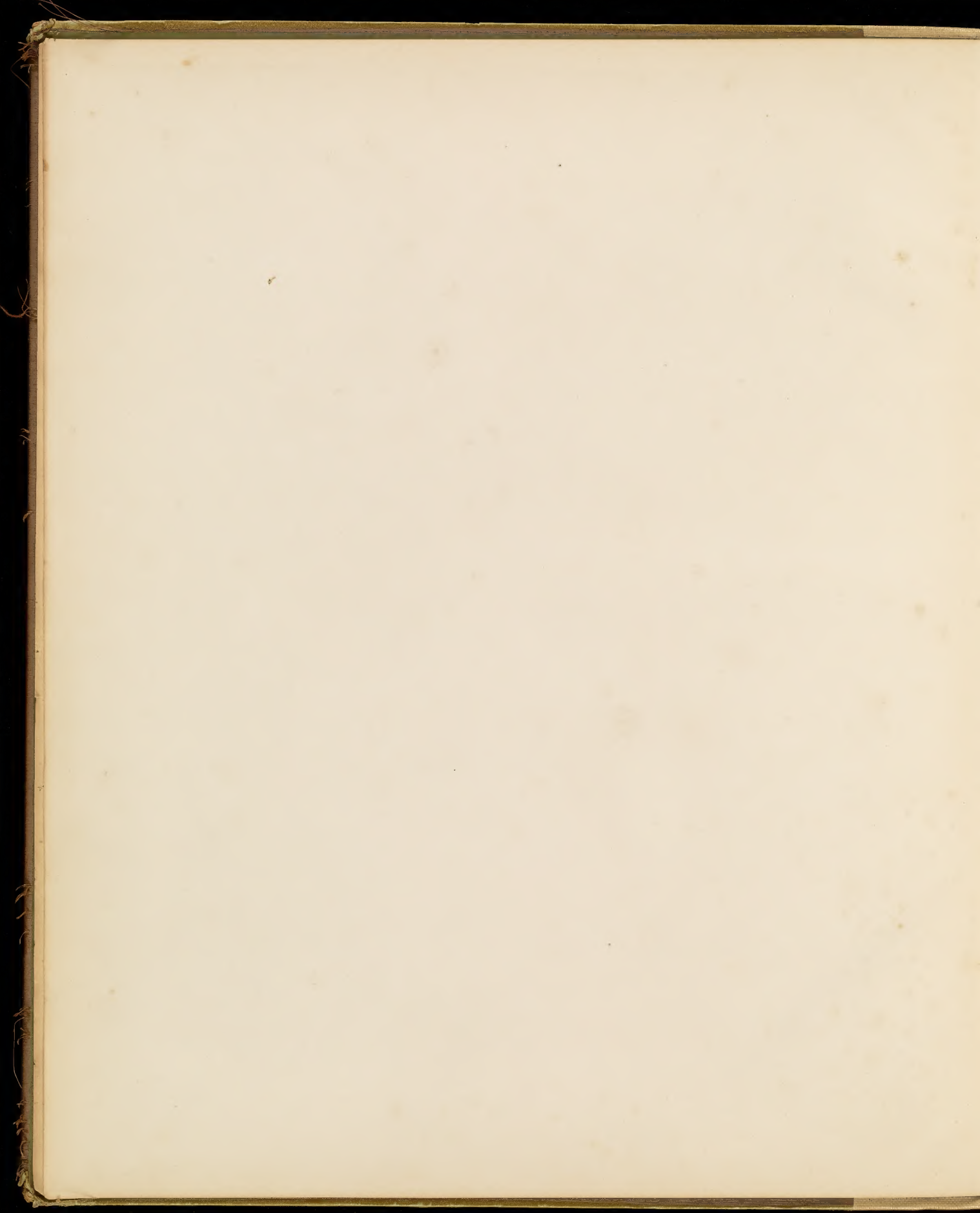
FROST'S DRAWINGS OF IPSWICH
AND
SKETCHES IN SUFFOLK.

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No. 30.....

Wm. D. Frost

Author.



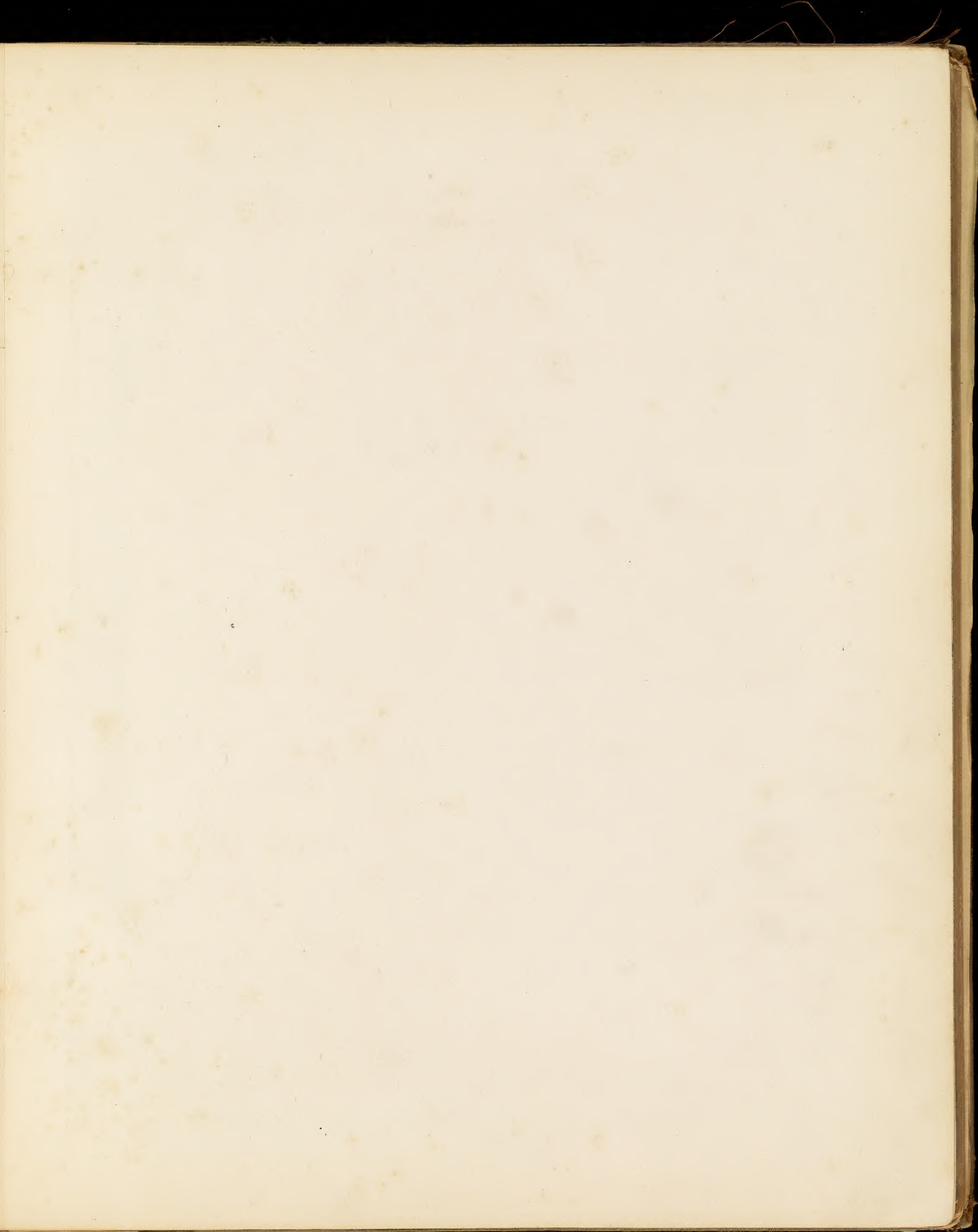




PLATE I.

CORNHILL AND ROTUNDA.

FROST'S
DRAWINGS OF IPSWICH
AND
SKETCHES IN SUFFOLK.

WITH MEMOIR AND PORTRAIT OF GEORGE FROST, AND SHORT
DESCRIPTIVE NOTES ON THE PRINCIPAL PLATES.

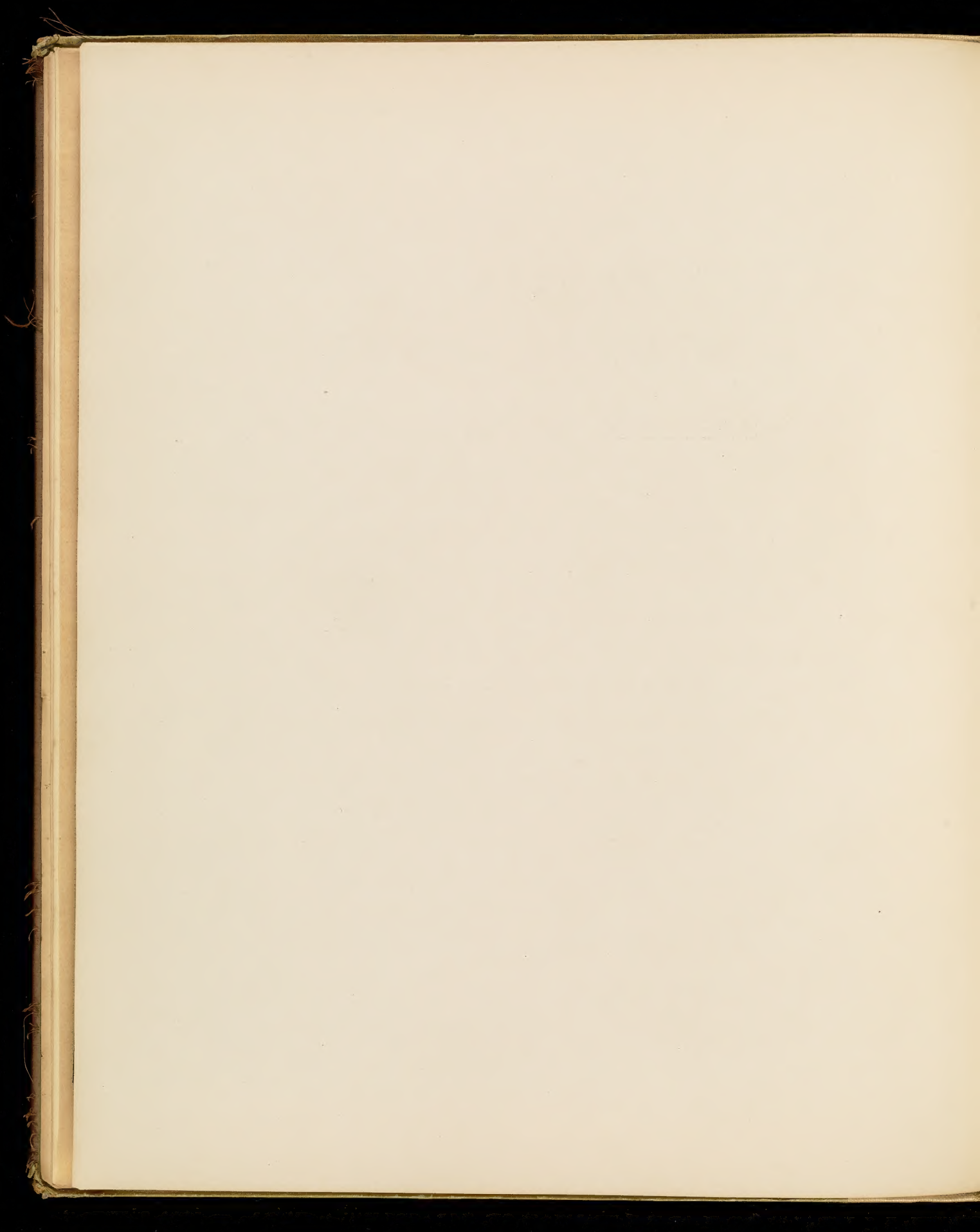
BY
FRANK BROWN,
ARCHITECT.

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PUBLISHED BY THE AUTHOR, IPSWICH.

1895.



DEDICATED
TO THE MEMORY OF MY FATHER,
THE LATE MR. W. BROWN,
AS A TRIBUTE TO HIS LITERARY AND ANTIQUARIAN
TASTES AND KNOWLEDGE.

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PLATES.

No. of Plate.	Title.	Owner of the Original.	Size of Original in Inches.
I. (Frontispiece)	THE CORNHILL AND ROTUNDA	MR. HENRY JACKAMAN .	24½ × 17½
II.	PENNINGTON'S MAP OF IPSWICH		28½ × 25½
III.	THE CORNHILL AND SHAMBLES	MR. ED. PACKARD . . .	23½ × 16
IV.	THE CORNHILL AND ROTUNDA	" "	25 × 16
V.	THE CORNHILL AND CORN EXCHANGE	" "	23½ × 16
VI.	THE CORNHILL AND MOTE HALL	" "	25 × 16
VII.	CORNER OF CORNHILL	MISS BROWNE	17½ × 13
VIII.	THE ROTUNDA	MR. J. D. COBBOLD . . .	19½ × 14½
IX.	ST. PETER'S CHURCH AND WOLSEY'S GATE	MR. WALTON TURNER . . .	15½ × 12½
X.	SCENE ON QUAY	MR. J. H. WRINCH . . .	25 × 19½
XI.	STOKE BRIDGE	MR. HENRY JACKAMAN . .	21½ × 16½
XII.	STOKE BRIDGE	MR. J. D. PIPER	25 × 19½
XIII.	STOKE CHURCH	MR. B. P. GRIMSEY . . .	11½ × 9
XIV.	STOKE CHURCH	" "	15½ × 11½
XV.	HOLY WELLS	MR. J. D. COBBOLD . . .	16½ × 12
XVI.	THE ANCHOR YARD	" "	12½ × 9½
XVII.	THE COACH AND HORSES INN YARD	" "	18½ × 14½

LIBER STUDIORUM.

No. of Plate.	Title.
XVIII.	ST. MARY, HARKSTEAD.
XIX.	ST. MARY, SOMERSHAM . . . (top) . . . ST. STEPHEN, BRAMFORD . . . (bottom).
XX.	ST. PETER, COPDOCK . . . " . . . ST. MARY, ARENHAM . . . "
XXI.	TUDDENHAM HALL (top) . . . BUTLEY ABBEY (bottom).
XXII.	ST. MARY, ERWARTON . . . " . . . ERWARTON HALL "
XXIII.	ST. MARY, TRIMLEY.
XXIV.	ST. MARY, LIDGATE (top) . . . ST. PETER, STUTTON . . . (bottom).
XXV.	ST. MARY, KELSEALE . . . " . . . ST. BARTHOLOMEW, ALDERTON . . . "
XXVI.	ST. BARTHOLOMEW, ORFORD.
XXVII.	ORFORD CASTLE (top) . . . LEISTON ABBEY (bottom).
XXVIII.	ST. ANDREW, COVEHITHE . . . " . . . ALL SAINTS, DUNWICH "

All from Book lent by Mr. Fred Crisp, of London. (See Letterpress.)

PREFACE.

LOVERS of Old Ipswich are exceptionally favoured in the illustrations which exist of the town as it appeared one hundred years ago. Probably no other town in England can boast of two such accurate recorders as Joseph Pennington and George Frost, the first noted for his map of Ipswich, and the second for his inimitable sketches and drawings. By a careful study of this map and Frost's pictures, and with a little knowledge of the history of Ipswich, we are able to gain a very accurate idea of the appearance of the town at the end of the last century, and with the knowledge thus gained the old town seems familiar to us, and we should feel a great deal more at home in it a hundred years ago than an inhabitant of that time would do if he could make his appearance in the Ipswich of to-day.

When we see great and important alterations and additions made in towns during the course of a few years, it is difficult to realize that before this century, a hundred years often wrought little change in the aspect of a town; but such was the case, therefore there is an additional interest in such illustrations as these, for by them we see Ipswich as it was, not only one hundred years ago, but, to a great extent, as it appeared one and even two centuries before that. By the aid of such sketches we are able to traverse the picturesque old streets and lanes, to linger on the Cornhill, adorned with its lovely Market Cross and Mediaeval Shambles, its quaint old Town Hall and surrounding buildings, the whole place crowded with interesting historic associations, we can wander down to the Quay or pass over the old Stoke Bridge to the Hamlet of Stoke, and then coming back to the Ipswich of to-day, we realize that the old Town has been almost obliterated by the march of time. Were it not for such men as Frost, and him in particular, we should have possessed little or no pictorial records of the old town of Ipswich. To perpetuate some of these memorials of the old town was one of the objects the author had in the preparation of this work, feeling the great importance of securing the permanent reproduction of some of the best and most important, that any accident happening to the originals, the loss would not be so completely irreparable as it otherwise would be; and the other object being to form a memorial to the talent and industry of George Frost.

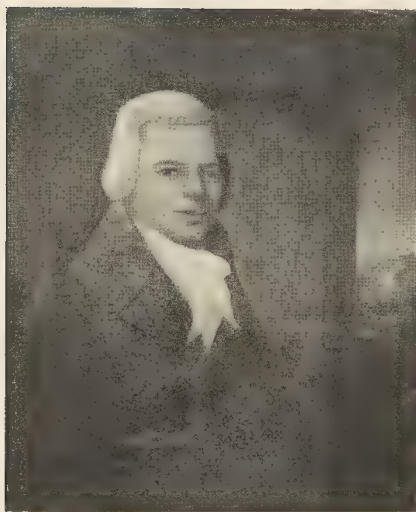
All the best of Frost's pictures are in the possession of a comparative few, and there is little probability of these ever changing hands or being separated from the families in whose possession they are now in, consequently comparatively few have the privilege of seeing these drawings so full of interest to lovers of Ipswich, but through the liberality of the owners, who kindly lent their drawings for the purposes of this work, we, though unable to obtain original drawings by Frost have thus the opportunity of possessing exact reproductions in a reduced monotone form of the most interesting of his works. The great value of these reproductions is that they are the only ones that have been reproduced direct from the originals, the process adopted being the colotype process, the plates for which were prepared

from negatives photographed direct from the *coloured* and pencil drawings. The frontispiece is a hand-coloured colotype plate. Few of Frost's drawings have been reproduced, and those that have been have all required to be redrawn for reproduction or else engraved, their value from an art view has been destroyed, and their accuracy from an architectural and archeological view often found wanting.

A short descriptive account is given to the most important plates, as all the subjects of the Ipswich plates in this work have been historically described at some length in several works, notably Wooderspoon's and Clarke's Histories of Ipswich, and Glyde's "Illustrations of Old Ipswich," and to have repeated much of what has already been written seemed unnecessary, and to have enlarged upon these accounts was outside the object of this work.

In conclusion the author desires to sincerely thank the owners of the pictures reproduced in this work, namely Mr. J. D. Cobbold, Mr. Fred Crisp, Miss Browne, Mr. B. P. Grimsey, Mr. H. Jackaman, Mr. E. Packard, Mr. J. D. Piper, Mr. Walton Turner, and Mr. J. H. Wrinch, for the loan of their pictures, without which liberality it would have been impossible to have produced this work. The author also desires to thank the Rev. E. Rudd, rector of Barrow; the Rev. W. S. McDowall, rector of Ousden; and Mr. Barrett, for kind assistance and advice received from them.

IPSWICH, *July*, 1895.



your humble Servant
 Geo Frost

THIS work would be incomplete without a short sketch of the life of George Frost. It must necessarily be short—firstly, because only scanty authentic information is known in reference to it; and secondly, because the little that is known only tends to show that his life was too uneventful for much to be written upon it. The works he left behind are the best recorders of his life. To perpetuate these works, and thus to illustrate his life, and Ipswich as it was in his time, is the object of this work.

Whether Frost was born at Barrow, near Bury St. Edmunds, or at the adjoining village of Ousden, does not appear quite clear. In favour of the assertion that he was born at the former village, his baptismal register is to be found in the register at Barrow Church, and is as follows :—

"1744/45. Feb. 21st. George, son of George Frost and Thomasin his wife."

Since the year 1725 the name of Frost occurs many times in those registers, and there still exist several families of that name in the parish. Barrow might thus, with undisputed right, claim to have been the birth-place of George Frost but for a memoir which appeared in the *Gentleman's Magazine* of July, 1821, in which it states that he was born at Ousden. This memoir was written, I have good reasons for believing, by my father's uncle (the Rev. James Ford, a noted

scholar and antiquarian), who knew Frost intimately, and wrote this account immediately after his death, the widow being alive to give authentic information if required. The name of Frost is very uncommon at Ousden, and only appears twice in the register there—a birth in 1768 and a marriage in 1882. Though Ousden may, on the strength of this memoir, claim to have given birth to George Frost, Barrow has the greatest right to him, as he no doubt spent the early part of his life there. In the same register there are also baptismal entries of two of his sisters, Mary, 1747-48, and Elizabeth, 1749-50, by the same parents. From the time of his birth to the time that he took up his residence in Ipswich, nothing authentic is known beyond what is stated in the *Gentleman's Magazine*, that he was brought up to his father's business, that of a builder, which he relinquished on being appointed to a confidential situation in the Blue Coach Office in Ipswich. Though there is no record of the year in which he came to Ipswich, it is known that he spent the best and greater part of his life here. During his connection with the Blue coach, he lived in Brook Street, near the Coach and Horses Inn, where the Blue coach and horses were kept. As the coach started for London at seven in the morning, Frost had to be an early riser to see that everything was in readiness for starting at the appointed time. His duties were to book all the passengers and parcels, see to the proper care of the horses, buy all hay, straw, and oats required for them, pay the men, and generally superintend all the work in connection with the management of the coach. In this work he had considerable assistance from his wife, who was a good business woman, without any family to otherwise occupy her time. This position he retained for many years, retiring about the year 1813, "after having acquired a comfortable competence with the greatest credit to himself, and the most perfect satisfaction of the proprietors." On his retirement he removed his home to a house on the Common Quay, shown in the illustration at the end of this chapter. The fact of the coach starting so early, and by having the help of his wife in the office work, Frost had many opportunities of obtaining leisure time without in any way neglecting his duties or the interests of his masters, and these spare hours he eagerly grasped, in which to indulge in his loved pursuit of the art of drawing. He was a born artist, and at an early age evinced a strong inclination for drawing; without the aid of instruction by masters, but by the power of his natural talents, and by steady and persevering application, he raised himself to a distinguished position amongst our Suffolk artists.

Coming to Ipswich not a great many years after Gainsborough had left, he soon became acquainted with the works of that great artist, and these no doubt inspired Frost's artistic imaginations, and took such a hold upon him that he esteemed it "distinction enough to catch the slightest of his perfections." With his love for Gainsborough and his works, he also possessed, what every true artist must possess, a tender love for Nature and her works, and whilst he took the former for his guide he sought from the latter his models. He loved art for art's sake; he never desired to make it a road either to riches or to fame, but desired only to be a humble disciple of his beloved master, that he might be able to delineate the beauties of Nature, of which he was a tireless lover and observer.

"His genius loved his country's native views,
Its taper spires, green lawns and sheltered farms,
He touched each scene with Nature's genuine hues,
And gave the Suffolk landscape all its charms."

The old Ipswich streets, so picturesque with the overhanging and gabled houses, many of them rich in carving, the Cornhill, the Common Quay, the pleasing scenery around the town, the sandy and winding lanes, the lovely banks of the Orwell, all these formed inexhaustible material from which to find subjects for his portfolio, and "the many beautiful specimens he has left of his successful treatment of such subjects sufficiently show with what diligence he studied in the school of Nature."

Though he made several oil paintings of great merit, his best and most numerous works were done in water-colour, pencil, or chalk, and whilst these clearly and often strongly exhibit the influence of Gainsborough, they nevertheless possessed marked character of their own. Powerful and accurate in drawing, rich and charming in colour, the subjects are well chosen, and the grouping and arrangement show knowledge and taste. Though it is evident that many of his water-colour sketches were made out of doors, he very often employed pencil or chalk when sketching from nature, with notes occasionally written on of the principal colours he wished to remember, and these sketches he put into a book on his return home. The most important of his finished water-colour drawings were views in Ipswich—notably, four views of the Cornhill.

That he possessed a valuable collection of paintings and drawings by Gainsborough there can be no doubt, the fact being mentioned in the *Gentleman's Magazine*, and also in an article on Gainsborough, written by Thos. Green, Esq., in Reveley's "Notices illustrative of the Drawings and Sketches of some of the most distinguished Masters in all the principal Schools of Design," published in 1820, in which he says, "Mr. George Frost, of Ipswich, has also a pleasing collection of valuable specimens, executed in different ways, but principally with black chalk and lead pencil, in the best style of his (Gainsborough's) earlier manner, an inestimable treasure to one who, in his own admirable sketches from Nature, decisively evinces with what a congenial ardour and how keen a relish he has imbibed the genius and spirit of his adopted master."

One of the last works which Frost executed was an excellent copy of Gainsborough's large view of ladies walking in the Mall in St. James's Park, which picture he owned. This work Frost did in the seventy-seventh year of his age, and is a fine picture, now in the possession of the author, in whose family it has been since it was sold after Mrs. Frost's death.

In referring to Frost's end and character, the author feels he cannot do better than quote from the memoir in the *Gentleman's Magazine*:—"During the last few months of this worthy man's career he suffered the most excruciating torments, which he bore with the greatest fortitude. Throughout a long life his conduct was virtuous, exemplary and irreproachable, his religious sentiments pure, and his morality perfect, the possession, therefore, of these virtues left him nothing to reflect upon that could tend in the least degree to embitter his declining hours. To strangers his manner appeared shy and reserved, but to those who were intimately acquainted with him, they assumed a very different aspect. Possessed of true independence (a quality, alas! but rarely found, even amongst those who might presume to call themselves his betters), he scorned to solicit the approbation of others by mean compliance or servile adulation. He had read much and had profited by his reading; for the information which he thus collected was applied to the promotion of his favourite, his beloved pursuit."

By Frost's natural superiority, intelligence, and self-acquired knowledge, his society was sought and appreciated by many in Ipswich who were prominent in literature and art. Amongst his art friends he numbered the world-famed John Constable, with whom he was on intimate terms of friendship.

His life closed on Thursday, June 28th, 1821, and he was buried in St. Matthew's Churchyard; he left a widow to whom he had been united for the space of forty-five years, but by whom he had no issue. Mrs. Frost lived to a great age, and died Thursday, April 25th, 1839, in her eighty-fifth year, and was buried in her husband's grave. A simple head-stone marks the grave with the following inscription upon it :—

IN MEMORY OF
GEORGE FROST,
WHO DIED JUNE 28, 1821,
AGED 77 YEARS.

ALSO OF
MARY
RELICT OF
GEORGE FROST,
WHO DIED APRIL 25, 1839,
AGED 84 YEARS.

The announcement of their deaths appeared in the *Suffolk Chronicle* as follows. Saturday, June 30th, 1821—"On Thursday last, very highly respected, after a severe affliction, Mr. George Frost, of Ipswich, in his 78th year."

Suffolk Chronicle, April 27th, 1839—"On Thursday last, greatly respected, in her 85th year, Mrs. Frost, widow of the late Mr. George Frost, artist, of this town."

The announcement of Mr. Frost's death also appeared in the *Ipswich Journal* of the same date, and in almost the same words as in the *Suffolk Chronicle*. A memoir, before referred to, appeared in the *Gentleman's Magazine*, July, 1821, vol. xci., part ii., p. 89; also a short notice in the *Monthly Magazine*.

Besides these notices, his life appeared in the series of "Suffolk Worthies," by Silverpen (Mr. J. Glyde), which were published some years ago in the *Suffolk Chronicle*. Mr. Glyde also wrote a short account of Frost in the catalogue of Exhibition of Deceased Suffolk Artists' Works, in the Art Gallery in 1887, where a collection of his works were to be seen evoking the admiration of the celebrated artist, Mr. W. B. Richmond, who opened the Exhibition, and his surprise at not having heard of before the artist who could do work of such high standard.

Frost is also referred to in the *Suffolk Garland*, by the Rev. James Ford, in Clarke's History of Ipswich, and Page's History of Suffolk. His name also appears in Bryan's "Dictionary of Painters and Engravers," Redgrave's "Dictionary of Artists," and in the "Dictionary of National Biography."

After Mrs. Frost's death all her effects were sold by auction, on June 7th, 1839, by Mr. R. Garrod. In the advertisement his drawings are referred to as "a collection of paintings and water colour drawings of the late George Frost, of Ipswich, consisting of views in Ipswich,

on the Orwell, and in the neighbourhood. Landscapes after Gainsborough, etc., four drawings of Ipswich Market Cross and the Shambles, Rotunda, New Corn Exchange, etc."

The portrait at the beginning of this memoir is taken from an oil painting in the possession of Mr. J. D. Piper—by whom it was painted there is no authentic information.



FROST'S HOUSE ON COMMON QUAY.

PLATE II.

PENNINGTON'S MAP OF IPSWICH, 1778.

This plate is a reduced reproduction of Joseph Pennington's map of Ipswich, noted for its extreme accuracy, and is included in this work as a valuable key to Frost's drawings, dating almost concurrently with them. However accurate Frost's sketches may be, it would be impossible to exactly locate some of the buildings shown in them without the help of this map, such as the Market Cross, the exact position of which could not be ascertained with accuracy from the sketches. The map forms a valuable record of the town, showing Ipswich as it was, not only at the end of the last century, but as it was to a large extent a hundred or more years before that. The following is a list of the street names on the map:—

Bolton Lane	Portman's Walk
Bridge Street	Rose Lane
Burstall or Goal Lane (<i>Black Horse Lane</i>)	Rosemary Lane
Boat Lane (<i>Friars Street</i>)	Rotten Row (<i>St. Margaret's Street</i>)
Butter Market	Rope Walk
Brook Street, Upper and Lower	Road to Woodbridge
Church Lane (2)	Road to Handford Bridge
Clay Lane (<i>Crown Street</i>)	Short Street
Cook Row (<i>Dial Lane</i>)	Silent Street
Curriers Lane	Soane Street
College Street	St. Clement's Fore Street
Cocks Lane (<i>Cox Lane</i>)	St. Clement's Back Street
Carr Street	St. Helen's Street
Cold Dunghills	St. Matthew's Street
Dairy Lane	St. Margaret's Ditches (<i>Old Foundry Road</i>)
Dog's Head Lane	St. Nicholas Street
Duck Street (<i>Duke Street</i>)	St. Peter's Street
Elms Street	St. Stephen's Street
Falcon Street	Star Lane
Fruit Market (<i>St. Lawrence Lane</i>)	Tanners Lane
George Lane (<i>St. George's Street</i>)	Tavern Street
Green Yard Lane (<i>Turret Lane</i>)	Tacket Street
Grey Friars' Road	Tower Lane
Key Street	Tower Ditches
King Street	Thursby Lane
Lady Lane	Westgate Street
Little King Street	Wykes Ufford Hamlet (<i>Back Hamlet</i>)
London Road	Wykes Bishop Hamlet (<i>Fore Hamlet</i>)
Long Lane	
Major's Corner	
Mill Lane (<i>Mill Street</i>)	
New Street	
Norwich or Bury Road	
Northgate Street	
Old Goat Lane (<i>Market Lane</i>)	

STOKE SIDE.

Dock Lane
Stoke Lane
St. Austin Street
Great Whip Street
Little Whip Street

(The names in brackets are the present names of the streets.)

PLATES III. TO VIII., AND FRONTISPIECE.

THE CORNHILL.

It seems only right and natural that the plates in such a work as this should commence with the Cornhill. For generations it has been the central point of interest in the history and life of Ipswich. It has been for centuries the stage upon which so many important scenes in the municipal, the political, the commercial, and the religious life of the town have been enacted; here the Friars at the Preaching Cross attracted crowds by their eloquent and earnest appeals to all men to live holy lives, and here martyrs, who renounced the Friars' doctrines though they obeyed their precepts, died for their faith; here law-breakers suffered for their crimes at the pillory or the stocks; here fairs were held, drawing crowds bent on business or on pleasure; here the opposing forces of political parties met, where great political questions were discussed, though banter and horse-play were often more in evidence than serious politics. But all these events give a deep historic interest to that locality where they were enacted, lending poetry to the picturesqueness of the scene, which could not and did not fail to attract Frost's affection for the Cornhill, for he seemed to have a special love for those parts of Ipswich which possessed the most historic interest in connection with the public life of the town. We find the most important and numerous drawings he made were of the Cornhill, the Common Quay, and Stoke Bridge, and of these the best drawings are two sets of the Cornhill containing four views in each set. The most interesting and best of these two sets is in the possession of Mr. Edward Packard, of which Plates III., IV., V. and VI. are reproductions, and of the other set, three are in Mr. J. D. Cobbold's collection at Holy Wells, and the fourth view, which I believe originally belonged to the Holy Wells collection, is now in the possession of Mr. Henry Jackaman, and is a beautiful specimen of Frost's work, a reproduction of which forms the frontispiece to this work. The four views belonging to Mr. Packard were purchased by him at the late Mr. Powell Hunt's sale, and were originally in Mrs. Frost's possession up to the time of her death, when they were sold by auction.

Plate III. is a view of the Cornhill, looking towards the east, showing the Shambles, the Market Cross, and Tavern Street. The Shambles, which occupied the south-east corner of the Cornhill, was the earliest building standing on this site of which there is any distinct record. This building appears to have been either erected or an older building considerably altered in about the middle of the sixteenth century; that an earlier one existed before the sixteenth century there can be no doubt, for the Butchery or Flesh Market is mentioned in the Corporation records of the fourteenth century. The Shambles formed two sides of a square, the north and west sides, with an open space at the rear, and a detached building in the south-east corner. It was a wood constructed building, the lower part forming an open colonnade, similar to the old Custom House on the Quay, and the upper part forming a large assembly room or grand stand, to which admission was granted by the Bailiffs, from which the admitted could obtain a good view of spectacles of interest occurring more frequently on the Cornhill in olden days than in the

present. There were rooms behind the colonnade and grand stand which were let for various market or trade purposes.

Plate IV. and the Frontispiece are views of the Cornhill taken from the same position as Plate III., but in this plate the Shambles have disappeared, and the building which succeeded, called the Rotunda, has taken its place. In January, 1794, a Mr. George Gooding laid a plan before the Burgesses to pull down the Shambles and erect a new building, circular in form with domed roof, shops or stalls ranged all round the outer circle, and residential rooms being provided behind and on the first floor, the centre space under the dome being left free as a market house. This plan meeting with approval by the Burgesses, a lease of the site was granted to Mr. Gooding for sixty years at an annual rental of £20, he agreeing to pull down the Shambles and erect the Rotunda at his own expense. Though the design possessed considerable merit, and was picturesque in appearance, it was not well built, and was devoid of all proper sanitation and ventilation, which led to it being condemned only sixteen years after its erection, and on July 20th, 1810, the bailiffs were ordered to treat with Mr. Gooding for the purchase of the Rotunda at the price of £1,200, to be paid at the rate of £100 per annum, with interest, until the whole was paid off. The site was next occupied by the first Corn Exchange, a view of which is shown in the next plate (V.); the foundation stone was laid by Mr. E. Bacon in 1810. This building, roofed in, and with a portico added in later years, remained until 1880, when it was pulled down, and the present Post Office was built in its place.

In each of these plates we see the Market Cross still surviving, though its days were numbered. This cross was preceded by a preaching cross, erected in 1510 by one Edmund Dandy, a bailiff of the town, and just one hundred years later, Benjamin Osbourne bequeathed £50 for the erection of a new cross, but it was not till the year 1628 that the Corporation obtained the gift from the executors, which amounted to £44 instead of £50. The gift was commemorated by being carved on the shield in a spandrel of one of the arches of the cross; this relic of the cross is in the Ipswich Museum. It is interesting to note a curious and suggestive correction has been made in the carving: where the amount 44 occurs the face of the shield has been cut away, and 44 carved on a lower surface, which suggests, unless a mistake was made, that 50 was first carved in anticipation of receiving the full amount bequeathed, and afterwards altered to the actual amount received. The exact position of the cross on the Cornhill can easily be ascertained by referring to Pennington's map. It was octagonal in form, twenty-eight feet in diameter, and consisted of eight stone columns with caps and bases of classic character, supporting four centred arches of carved oak and carved brackets, with projecting cornice and embattled and moulded parapet. The roof was the form of a dome, constructed in wood and covered with lead, and surmounted with an elaborate finial in four stages, the bottom one consisting of a group of figures supporting a ball on which a large cross stood, and on this was placed in 1723 a figure of Justice, which Francis Negus, Esq., presented to the town. This figure was afterwards upon the first Corn Exchange, and is now in the Ipswich Museum. To the grief of many, in the year 1812, the authorities in their wisdom condemned the cross, and it was demolished, and every vestige of it has disappeared, excepting one or two small portions which are now in the Museum. The cross thus stood

nearly two hundred years, and saw the destruction of the Shambles, the erection and demolition of the Rotunda, and the building of the first Corn Exchange. The removal of the cross inspired the local poets to write in praise of it, and in ridicule of its destroyers.

Plate VI. In this plate, which is the last of the before mentioned series of four of the Cornhill, the view is taken from the opposite side to the former three, and shows the south-west corner of the Cornhill, giving a view of the old Town Hall, or Mote Hall, adjoining houses and shops, and the Market Cross. The old Mote Hall was a portion of the desecrated Church of St. Mildred, which has been altered and adapted for secular and municipal purposes. In the year 1812 the town authorities were impressed with the desire to demolish the old historic buildings on the Cornhill. Not satisfied with denuding the place of the Market Cross, the old Town Hall suffered a like fate, though there were no funds in hand to replace it, and the site lay vacant till the year 1818, when on June 4th of that year the foundation stone of a new Town Hall was laid. In pulling down the old building, a portion of St. Mildred's Church was discovered, and again when this Town Hall was taken down in 1866, and in digging the foundations for the present Town Hall, another small portion of the old church was brought to light in the shape of a small Gothic stone arched doorway, which the author distinctly remembers being taken when a boy by his father to see.

The two houses on the right side of the old Town Hall (left side looking at the plate), remained standing until the present Town Hall was built. To all who take an interest in the history of Ipswich, these four illustrations of the Cornhill are invaluable, for no written description could ever have conveyed any clear idea of the appearance of the Cornhill as it appeared one hundred years ago, and of which there is now hardly a trace of resemblance left.

Plates VII. and VIII. are drawings of part of the Rotunda, the corner shop on the left of the plates being now where Messrs. Boby and Janning's shop stands. These plates are interesting as character sketches of the every-day life of Old Ipswich.

PLATE IX.

ST. PETER'S CHURCH AND WOLSEY'S GATE.

The subject of this plate having been so often illustrated, the author hesitated before including it in this work, but he decided to waive the objection on account of the merit of the drawing and because it is the only good illustration of this familiar subject of so early a date, all the best known illustrations of it being of a much later time. The original of this plate, belonging to Mr. Walton Turner, was bought by Mr. Edward Packard at Mr. Powell Hunt's sale.

The Gateway, by tradition the entrance to Cardinal Wolsey's College, is built entirely of brick with the exception of the stone panel over the arch, on which are carved the arms of Henry VIII. How much of the College really existed it is impossible to say. Clarke, in his "History of Ipswich," infers that it was a large building, but he also states that Wolsey obtained

the patent for his College only three years before his disgrace, which would hardly give, in those days, sufficient time for large Collegiate buildings to have been erected, completed, and occupied.

An interesting discovery was made in March, 1823. Whilst workmen were sinking a drain across the garden of the premises to which this gate communicates, they discovered considerable foundations as well as what appeared to be either a crypt or a passage from the Priory (suppressed by Henry VIII.) cemetery to that of the Church of St. Peter. It was situated eight feet below the present surface of the garden, and was in width about five feet six inches. At the same time a great number of human bones were displaced. (From Ford's MSS.). Another interesting find was made on September 7th, 1881, when a very fine stone coffin was dug up in the same garden, and presented to the Ipswich Museum by Messrs. E. R. and F. Turner.

PLATE X.

The original of this is a good and undoubted drawing by Frost, but the author hesitates to assert that it is a view on the Common Quay at Ipswich—there are many points of resemblance, but there are also portions in the drawing which are difficult to connect with the Ipswich Quay, as known by other undoubted sketches of that locality, but as this work is not intended as a work on Ipswich exclusively, it is included as an interesting and characteristic example of this artist's work.

PLATES XI. AND XII.

Are two views of the old Stoke Bridge, the first looking at the bridge from the east side, and showing Stoke Hills in the distance, is a somewhat familiar picture, the second, taken from the west side, and showing the old Militia Barracks, now Mr. Edward Fison's Maltings, on the other side of the bridge; this is probably the only drawing, and certainly the best of Stoke Bridge from the west side. The original sketch for this drawing is in the book belonging to Mr. Crisp, from which the pencil sketches at the end of this work were taken. There is no doubt that for many centuries some kind of bridge has existed over the river at this point to connect Ipswich with Stoke, but there are no records to show clearly at what date the bridge which is the subject of these drawings was built, though by its style it was not a very ancient structure. If its erection was not considered of sufficient importance to record, its destruction was remarkable. A heavy and incessant rain fell during the afternoon and evening of April 11th, 1818, causing a flood the bridge was unable to stand against, and on the morning of April 12th, whilst three men were standing on it watching this remarkable flood, the bridge suddenly collapsed, carrying the men with it, two of whom were rescued, and the third was carried away with the flood, and drowned. A temporary floating bridge was at once constructed, under the superintendence of Mr. Wm. Cubitt, who also designed the permanent iron bridge which now stands.

PLATES XIII. AND XIV.

STOKE CHURCH.

The church dedicated to St. Mary, in the parish (formerly the hamlet), of Stoke, having undergone considerable alterations in recent years, these two plates are interesting and

valuable records of the appearance of the church prior to the modern additions and alterations. Plate XIII. is a view of the east end of the church from a short way down Stoke Street, and showing the entrance to Stoke Hall Grounds before Burrell Road was made, also the steps up to the extreme north-east corner which then existed and shown on Pennington's map, with the pathway across the churchyard. This entrance was afterwards altered to about the centre of the east wall of the churchyard, where it also necessitated a flight of steps, and in the year 1870 a faculty was granted to do away with this entrance altogether, and it was then closed and bricked up. The entrance to Stoke Hall shown on this sketch must have been constructed after the year 1789, and before this sketch was made, for on referring to the map it will be seen that it did not exist then, only the entrance from Belstead Road being shown. When Burrell Road was made, which leads from this corner to the Great Eastern Railway Station Yard, the entrance to Stoke Hall shown on sketch was set further to the west, a few yards along the then newly-formed road.

The Church, in Frost's time, consisted of nave, chancel, tower, and south porch. The first additions and alterations were made in the years 1863 and 1864, when a transept was built on the north side, the old porch seen on Plate XIV. was taken down and a new one built, and the whole Church put into a thorough state of repair, mainly at the cost of the present Lord Gwydyr, the rector, the Rev. Stephen Croft, and the late Charles Foote Gower, Esq. The next and last most important alteration and addition was made in 1870 and 1871, when a handsome new nave and chancel were built on the south side of the old nave and chancel, from designs by the noted church architect, Wm. Butterfield, Esq., at a cost of £2,094. This alteration completely changed the south side of the Church, though the fine old porch shown in Frost's drawing had already gone. This porch was of Tudor date, built almost entirely of brick, and was very similar in character and design to the porch that existed at St. Mary-le-Tower before that Church was rebuilt.

PLATE XV.

The original of this picture is a charming water-colour drawing, a landscape worthy of Constable; it is not only valuable as a work of art but it possesses local historic interest. Through the kindness of the Cobbold family, who have for many years frequently thrown their grounds open to the public, Holy Wells is familiar to most Ipswich people, but none would recognize Holy Wells as it now is with Holy Wells a hundred years ago, and as seen in this plate, which illustrates the appearance of the place when first purchased by Mr. John Cobbold at the beginning of the century. Part of the building shown in the sketch still exists, incorporated into the present mansion.

PLATE XVI.

The Anchor Yard. This is a sketch of the Yard belonging to the Anchor Inn, Duke Street, beside the old river; and included as a good example of Frost's work of a different style of subject to the preceding plates.

PLATE XVII.

In landscape and architectural subjects Frost achieved his greatest success, figures and animals were not his *forte*; but whilst the anatomy of his figures was often rather peculiar, the grouping and arrangement were often clever, and his figures possess a great deal of character. His animals also were bold in drawing but wanting in anatomy, a subject he shows no evidence of having studied, and his drawings of such generally exhibit his natural power of drawing but want of knowledge of the subject. This plate is a good example of his cleverness in the treatment of such subjects, and is also interesting as a view of the Coach and Horses Yard, the place which was connected for so many years with the business side of his life.

LIBER STUDIORUM.

Plates XVIII. to XXVIII. are reproductions from pencil sketches by Frost, and are all taken from a valuable and interesting book containing two hundred and forty-two of similar sketches of churches, houses, landscapes, and other subjects in Suffolk (with only two or three exceptions). This book originally belonged to the Rev. James Ford, and after his death was sold and came into the possession of Mr. Wooderspoon; Mr. Powell Hunt was the next owner, after whose death it passed into the hands of a London bookseller, of whom Mr. Fred Crisp, the present owner, bought it. By the sketches in this book it appears that Frost was most familiar with the east coast of Suffolk and places between Ipswich, Felixstowe, and Lowestoft, as a large number of the sketches are of places in and adjoining this portion of Suffolk, including Lowestoft, Pakefield, Southwold, Dunwich, Orford, and Bawdsey. This may be accounted for by the fact that he often stayed in the summer at Pakefield, where the author believes he or his wife had relatives living. Many of the sketches in the book are interesting and valuable, being probably the only records of buildings which either no longer exist or have been extensively altered.



PLATE II.





PLATE III.

CORNHILL AND SHAMBLES.





PLATE IV.

CORNHILL AND ROTUNDA





PLATE V.

CORNHILL AND CORN EXCHANGE.





PLATE VI.

CORNHILL AND MOAT HALL.





PLATE VII.

CORNER OF CORNHILL.





PLATE VIII.

ROTUNDA.





PLATE IX.

WOLSEY'S GATE.





PLATE X.

SCENE ON QUAY.





PLATE XI.

STOKE BRIDGE.





PLATE XII.

STOKE BRIDGE.





PLATE XIII.

STOKE CHURCH.





PLATE XIV.

STOKE CHURCH.





PLATE XV.

HOLY WELLS.





PLATE XVI.

ANCHOR YARD.



PLATE XVII.

COACH AND HORSES YARD.



LIBER STUDIORUM.



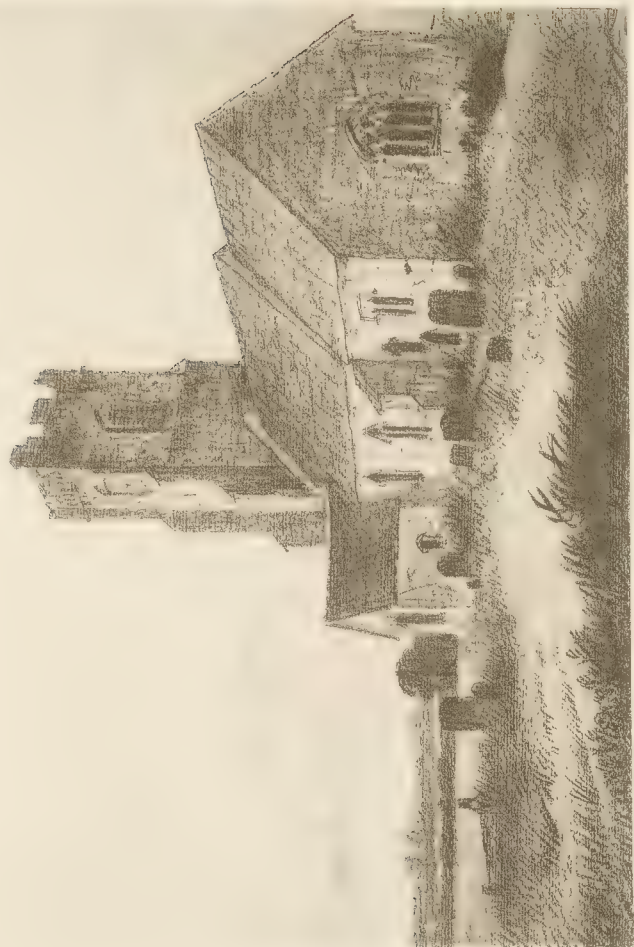


PLATE XVIII.

ST. MARY, HARKSTEAD





ST. MARY, SOMERSHAM



PLATE XIX

ST. STEPHEN, BRAMFORD



ST. PETER, COPDOCK



PLATE XX.

ST. MARY, AKENHAM.





TUDDENHAM HALL



PLATE XXI.

BUTLEY ABBEY





ST. MARY, ERWARTON



PLATE XXII

ERWARTON HALL





PLATE XVIII

ST MARY TRIMLEY





ST MARY, LIDGATE



PLATE XXIV

ST PETER STUTTON





ST. MARY, KELSEA.



PLATE XXV.

ST. BARTHOLOMEW, ALDERTON.





PLATE XXVI

ST. BARTHOLOMEW, ORFORD.





ORFORD CASTLE.



PLATE XXVII.

LEISTON ABBEY.





ST. ANDREW, COVEHITHE.

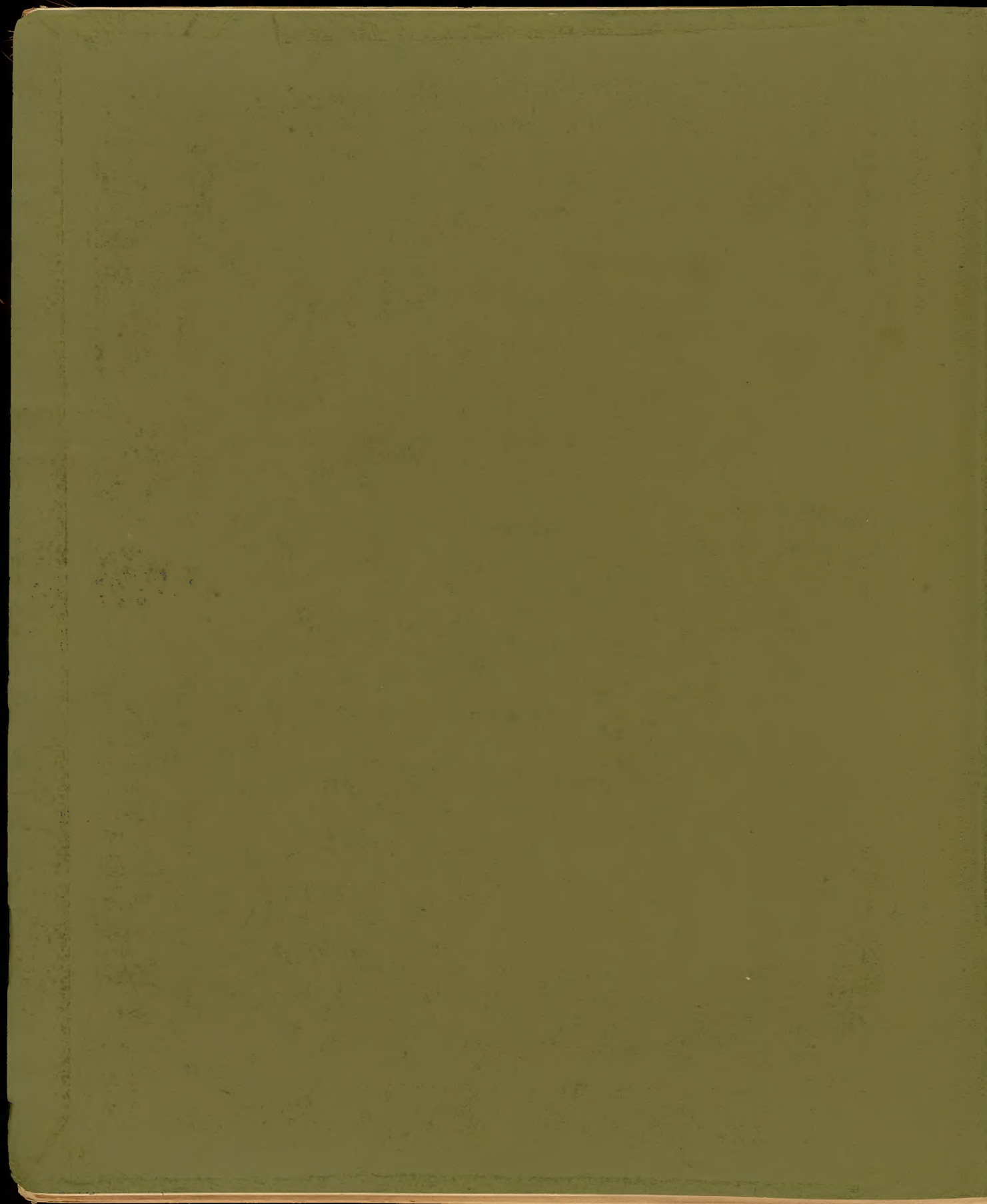


PLATE XXVIII.

ALL SAINTS, DUNWICH.

SS. 17964

h/mf



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